

Montreal Gets Ready for the G-20 • Wesley Willis Scares Us • Vendettas are Communists

THE MCGILL DAILY

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The World Mark Kingwell Wants

Canada's King of
Philosophers in
Conversation With
The Daily, pg. 8

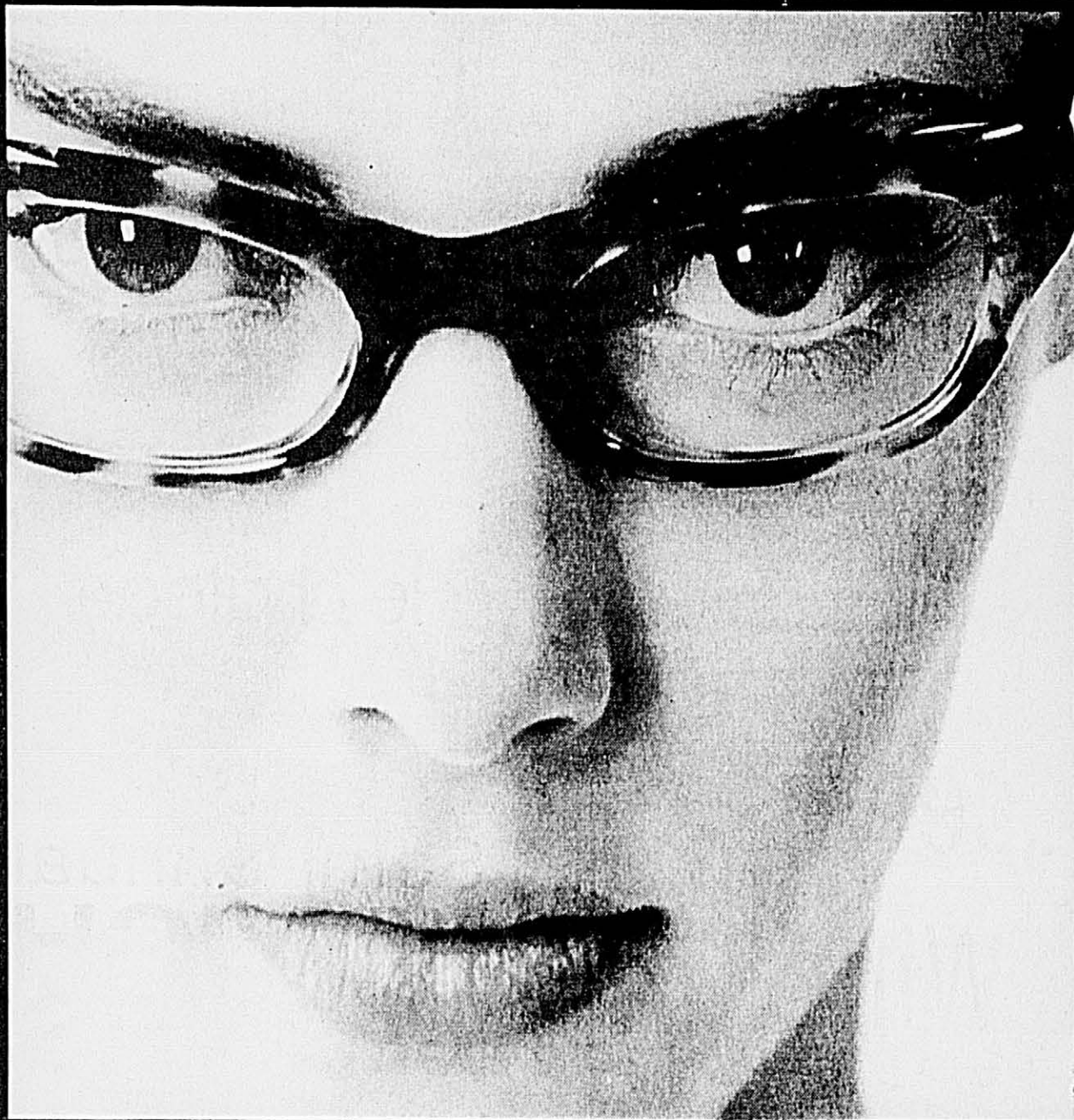
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Montreal Plays Host to G-20 Summit

Protests expected to greet finance delegates from around the world

BY JON BRICKER
The McGill Daily

Activists from across Quebec and McGill campus are all geared up for protests expected to surround a Montreal meeting of finance officials from 20 countries, the IMF, and the World Bank.

Beginning tomorrow, the downtown Sheraton hotel will host a summit of the upstart G-20. The summit will bring together finance leaders of several of the world's leading economies as well as finance ministers from emerging economies like Brazil's, Thailand's, and Mexico's. At the helm during the

two-day meeting will be Canada's own Finance Minister Paul Martin, who was recently selected to chair the G-20.

Martin's spokesperson, Scott Reid, spoke to The Daily on Friday. He said this week's meeting is just the second meeting of the recently formed G-20 and that the agenda will include hashing out a constitution for the G-20 and discussion of how to give globalization a friendlier face.

"The objective is to gather the strongest economies and some of the emerging economies at the same table," explained Reid. "Economies are more open than ever before [and] like it or not, that's the reality."

"But with the G-20, we can approach globalization so that it doesn't just work at the whim of the wealthy," he said.

Reid also said that the event, which begins with a working dinner tomorrow and winds up Wednesday night, will be well attended.

The guest list, he explained, features names like Brazil's Finance Minister Pedro Malan, US Federal Reserve Chairman Alan Greenspan, and Larry Summers, the current US Treasury Secretary and the World Bank's former chief economist.

But vocal protests have come to seem like standard fare in the world of globalization summitry and this week's G-20 meeting will be no exception.

Posters announcing a range of protests and educational events for anti-globalization activists were all over McGill's downtown campus this week.

McGill students are being invited

to take part in a demonstration in front of Redpath Hall at 12:30 pm today. Demonstrators will then join in a street party being led by the self-proclaimed "G-20 Welcoming Party." This week's events will also include a wide range of events focusing on educating citizens about globalization, according to Jaggi Singh.

Singh, one of Canada's best-known anti-globalization activists, said that he considers the G-20 to be just another name in the already-long list of international bodies that includes the IMF, World Bank, WTO, and G-7.

"The G-20 is a PR exercise to make the G-7 look good, to make it look like the G-7 wants to hear from less-developed countries," he said. "That's why there's a lot of energy and serious organizing going on."

Phil Ilijevski, Quebec chair of the Canadian Federation of Students said that this week's protestors are out to make the sort of noise that drew attention to their plight during last year's WTO meeting in Seattle, and during a recent summer meeting of the Organization of American States.

"After Seattle, people said, 'Wow, we can stop the WTO from getting together and making oppressive laws,'" said Ilijevski. "Now there's all kinds of affinity groups coming

together to combat the G-20's arrival in Montreal. It's really amazing to see."

He also criticized Paul Martin for cancelling a speaking event originally scheduled for last Friday night. The Concordia event had been slated to coincide with this week's summit. But on Wednesday, a finance department official postponed the event, citing Martin's busy schedule and security concerns.

"Paul Martin is afraid of students," said Ilijevski earlier this week. "He was afraid that, going into a federal election, he'd get bad press."

But Reid defended the decision to postpone Friday's event, saying that in addition to security concerns, recent goings-on on Parliament Hill had forced Martin to rework his schedule.

"The minister was disappointed that he had to postpone," Reid said. "But this event was set-up in advance of [last Tuesday's federal mini-budget announcement] and the obvious likelihood of an election call," said Reid. "There was also a fairly pronounced likelihood that some folks were going to organize to not only disrupt the event, but to try to get it shut-down altogether."

"We're still going to do it though. Hopefully, it will happen some time in January," Reid said.



Anti-globalization activism hits campus this week

McGill Receives \$10-Million Windfall

BY JAIME KIRZNER-ROBERTS
The McGill Daily

A colossal donation towards the construction of a new Information Technology facility at McGill had administrators smiling last week.

Last Wednesday, McGill Principal Bernard Shapiro announced that Lorne Trottier, an engineer and McGill alumnus, had personally contributed \$10-million to spearhead construction of the \$17-million information technology building.

The teaching facility, which will be built close to McGill's Rutherford and Wong buildings, will be named after Trottier.

"The University is grateful and delighted with Lorne M. Trottier's generous gift and his inspirational gesture to encourage visionary partners in the private and public sector," said Shapiro last week. "This is a red-letter day for all of us."

Currently, Montreal is facing an

acute shortage of university-trained IT professionals. Across Canada, the shortage of IT specialists is close to 50,000 positions.

"Construction of this new building is one way McGill is trying to respond to the challenge issued by the provincial government and Canadian industry, to boost the output of qualified engineers and scientists familiar with the latest developments in information technology," said Shapiro.

"It is only with the support of philanthropists like Mr. Trottier that McGill can meet these needs."

When the Trottier building is complete, McGill will be able to increase enrollment in electrical engineering, computer science, software engineering, telecommunications and micro-electronics programs, Shapiro explained. The increased teaching space, which will be used primarily for undergradu-

ate research facilities, will also allow McGill to launch two new degree programs, one in microelectronics engineering and one in software engineering, he added.

Trottier, who graduated from McGill with a masters of Engineering in 1973 was happy that he could help improve the IT programs offered at McGill.

"Being an alumnus, I am pleased to be able to make this contribution to McGill, so the university can offer students expanded programs in the fields of science and technology," Trottier said.

Trottier is the president of Matrox Graphics Inc., a Montreal-based graphic chip designer and card manufacturer, and is the co-founder of Matrox Electronics Systems Ltd. He is also on the board of Technovision, a consortium of Quebec industries which lobbies on the matter of labour shortages in the IT field.

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Not Just About Vinegar and Baking Soda

Dr. Joe Schwarcz and National Chemistry Week are out to promote awareness of science

BY BARBARA HAAS
News Writer

The 12th annual National Chemistry Week brought chemistry out of the lab and into shopping malls, schools and the media through public demonstrations and lectures held across the country last week. This year's national launch was held right here at McGill on October 13 and at the helm, this year's national chairperson, McGill's very own Director of the McGill Office for Chemistry and Society, Dr. Joe Schwarcz.

Chemistry Week, organized by the Chemical Institute of Canada, was created in order to "inform people that, if you have a good working knowledge of chemistry, you have a much better chance of understanding the way everything works and you have a much better chance of making the right decisions," said Schwarcz.

"I mean, in Quebec right now, you can graduate from high school without ever having taken a course in chemistry, which I think is a tragedy," he explained.

This year's events focused on elementary school children, as evidenced

by the national launch, to which one hundred grade six students from Jewish People's and Peretz Schools were invited. The students were treated to a chemistry magic show, some short speeches, and an opportunity to participate in hands-on activities, such as working with dry ice and creating slime (actually a combination of polyvinyl alcohol and borax).

Schwarcz explained, "We decided that this time we would focus on elementary school children, because it has always been my contention that if you can capture curiosity at that age you've got them hooked for life."

Of course, the opening ceremonies weren't only about flashy show. "The idea is to interpret the magic for them and to change it into science," Schwarcz said. "They got a lot of chemistry, I think they had a lot of fun, they got a lot of pizza and we got Chemistry Week started."

The emphasis throughout the week, at least for Schwarcz, was on the practical applications of chemistry in everyday life, and its importance in a wide range of contexts, like herbal remedies, genetically

modified foods, plastics, and drugs, to cite a few examples. "I think without a doubt, the key is to make the relationships to daily life, and take away the abstract nature, and to make people understand you don't do chemistry just because it's an intellectual exercise," he said. "Even when we made the slime here it was in the proper connection where we talked about what this stuff actually is and where it is used, and made connections to hair gels, which is one of the applications of this."

Of course, Schwarcz is still a great supporter of more fundamental research, because, "if you have clever people and you give them funds and you say go ahead and do whatever you think is interesting, something, somehow comes out of it. You've got to do a whole lot of research to ensure that some of it becomes practical and useful."

Although he didn't have any precise participation numbers, Schwarcz said that the response from the public and from the media has been good, since people are always interested in hearing about topics that will affect them on a daily basis. "It's definitely important

because if we didn't have National Chemistry Week, we wouldn't be as aware and wouldn't be as knowledgeable when making choices about our careers," noted Daniel Pfeffer, a secondary student at Bialik High School. He said he first heard about the week at one of the monthly lectures offered to high school students at McGill.

However, Dr. Schwarcz emphasized the need to promote chemistry throughout the year. "While it's nice to have this National Chemistry Week, it's not something that you do for one week and then forget about for the other 51. The idea of promoting scientific literacy is extremely important. [When making decisions,] if



Things explode at Chemistry Week

you don't have the scientific literacy, you're at the mercy of whoever happens to be standing on a soap box and they generally have vested interests."

Playing Out History

Visiting Prof shares his take on how history should be taught

BY LAROUX PEOPLES
News Writer

"We talk about learning from the past but we don't study it that way," argues David P. Thelen, a professor of history from Indiana University. At a lecture entitled "Individuals Not Nations: Rethinking History in the New Age", held last Wednesday afternoon at the McCord Museum, Prof. Thelen told a crowd of academics and students that a new direction needs to be taken in the study of history.

Prof. Thelen is concerned with getting history out of the academic circle and making the field more meaningful for individuals part of the public at large. In a survey he conducted in the US, Thelen found that Americans valued family history and tended to believe stories their grandparents told about the past more than the history they learned in school. By studying history, the majority of Americans, accord-

ing to Thelen, hope to learn from the past. It is by individually interacting with an event taught by a relative, that history becomes meaningful.

Thelen believes that reenactment is integral to getting individuals more involved in history. The main source Thelen uses for his thesis is the Truth and Reconciliation Commission that was established in South Africa after the fall of apartheid. Incidents of torture were reenacted by the Commission with officers and their victims present. The power of interacting with the events of the past is what Thelen argues renders history an active agent in people's lives. As well, Thelen pointed to the study of slavery in America as another area which would benefit from dramatization.

Thelen thinks that countries used to use history "to record and champion their new state" in the early nineteenth century. "Historians offered a national perspective," which people were supposed to adopt. What

emerged was a framework that encouraged historians to examine events in a linear and static manner, and thereby create a national history. As his study shows, this mode of examining history may be interesting for historians, but the public does not agree.

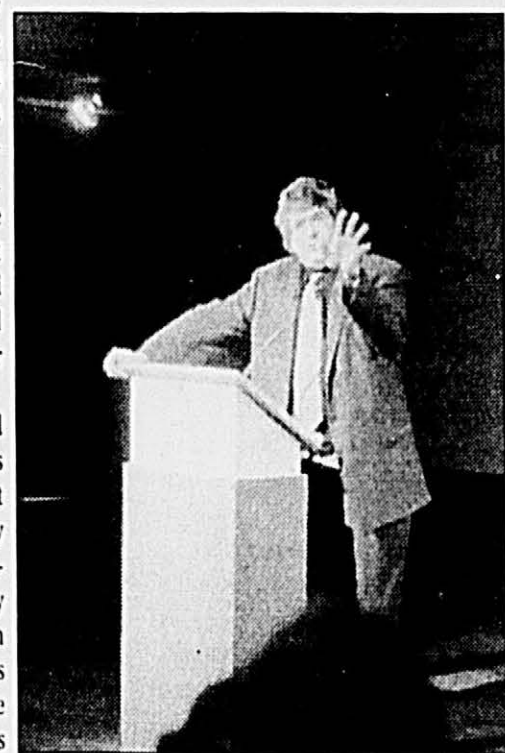
"Don't make a moment a fixed event because if this is done, people cannot relate to it," Thelen said. He adds that a moment in the past can cause people to feel such things as fear or hope in the present - feelings which indicate that people's impressions of an event can change over time.

Although Thelen said at the beginning of the lecture, "my plea is not that historians stop looking at nation-states, but that they look at them more closely," he did not offer any examples of ways in which this can be brought about.

After the lecture, Thelen was asked whether his suggestion for historians to stage reenactments is a replication of what fiction writers already do - namely, getting

people to feel things by recounting events of the past. The questioner wanted to know how Thelen, as a historian, would differentiate himself from novelists. "In some ways I'm not," he replied, but he did say that as a historian he would always look to historical documents as sources for his research.

Thelen was also asked how he would get students more involved in topics that are not as jarring as slavery or torture, such as the miserable treatment of factory worker in the 1800s. Thelen suggested that movies about historical subjects are a way of getting students both intellectually and emotionally engaged.



Prof David Thelen gestures to the crowd.

Brian O'Keefe



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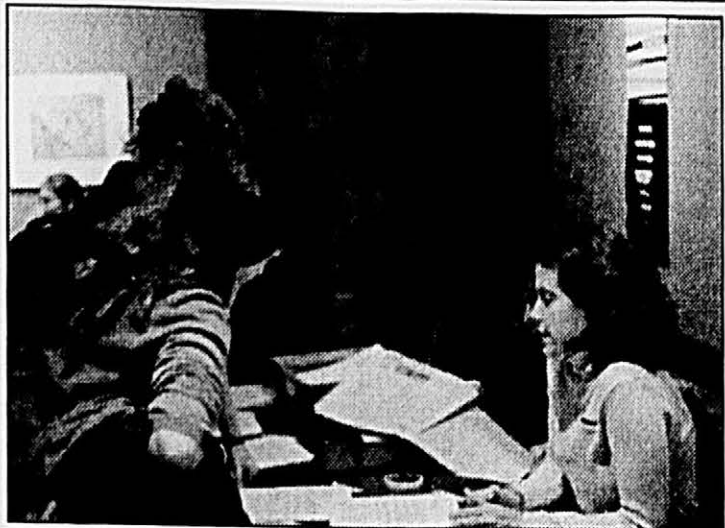
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Brie O'Keefe

Students out to get active Thursday at Thomson House

Students Look to Get Active

Activism Night an opportunity for students out to make a difference

BY ALEX SADRARI
News Writer

Getting students more involved with socially progressive causes on and off campus was the goal at Thomson House Thursday Night, as the Post-Graduate Students' Society hosted Activism Night.

"For most students, activism is just about going down to the Roddick gates and demonstrating at various Hydro Quebec institutions," said Eve Pickles, External Affairs & Governmental Relations Coordinator for PGSS, who organized Activism Night along with McGill's QPIRG chapter.

Pickles saw the event as an attempt "to find a way to define activism." She also thought it was important to provide information about issues affecting students and show potential activists "how to tackle them and how to get involved."

The first speakers, Phil Ilijevski and Mathieu Frappier, gave a historical overview of the Quebec student movement and explained what groups involved nowadays are trying to accomplish.

"The Quebec student movement is the most dynamic in North America," said Ilijevski.

He pointed to massive student debt loads and differential tuition as issue areas that remain of great concern to him and his peers.

Mike Conlon, the National Chairperson of the Canadian Federation of Students, discussed problems educational institutions are facing with corporations "trying to make money off of education." He said that corporations and acquiescent universities are essentially "turning education into an industry."

This trend, he believes, can be fought if large numbers of university students take to the streets and make their voices heard.

"We don't have the money," said Conlon. "We don't have the political and economic capital. We need to mobilize our members."

Representatives from campus-based organizations also spoke at the event. Eric Abitbol and Emily Lawrence from Cantilevers-peacemedia, a group that hopes to facilitate global conflict resolution, spoke about the rights of children and their involvement in wars, often as child soldiers. Cantilevers is currently preparing a document for an upcoming activist journal, which the group intends to distribute to over 100 countries. The activist group does not want to leave decisions up to a "narrow group of experts," and therefore draws from "students, media, grass-roots activists and a wider group of people," said Abitbol.

Christoffer Klyve was there to discuss Amnesty International's projects. He mentioned The Vigil for Hope, which Amnesty is organizing this Wednesday at McGill in an attempt help salvage the Mideast peace process. Founded in 1961, Amnesty is a non-political, non-profit organization with branches in over 162 countries.

Representatives from other groups, such as Corpwatch and A Just Coffee, did not speak, but were happy to answer questions and hand-out information afterwards.

Unfortunately, scheduling the event during the mid-term period prevented many students from attending Activism Night, but Pickles thinks that those who did make it learned about matters of importance for all. She also said she was more than pleased with Thursday's turnout of about 50 students.

"Issues like free trade and globalization affect students and affect everyone," said Pickles. "We should be aware of what's happening."

Agent: The New Mag on Campus

BY J. KELLY NESTRUCK
The McGill Daily

A new magazine is hitting campuses across the country and making waves in the student magazine market. This week, CUP, a co-operative of about 70 student newspapers across Canada, launched *agent* into the already saturated realm of *Campus.ca*, *Campus Reel* and the Ontario-based *Student Body*.

Jeremy Nelson, president of CUP and publisher of *agent*, feels that there was a need for a magazine by students for students. "When you looked out at the other publications that were out there for students at this point, we didn't think that they were really serving students as well as they could," Nelson said. "We thought we could do a better job."

"A lot of other magazines are kind of dumbed-down and the idea is to ultimately sell advertising. Our idea is to ultimately produce a good magazine."

With a circulation of 130,000, mostly inserted into CUP member newspapers and Globe and Mail student subscriptions, Nelson feels the magazine has an advantage over competitors in getting the product in the hands of students.

Campus.ca editor Peter Robinson, however, welcomes the new magazine.

"Competitiveness is always good for any industry and especially the media," he said. "CUP is obviously a very good organization and they certainly represent the student's voice very well. I'm sure they'll continue to do that in the magazine stream."

Campus.ca, formerly *Campus Canada*, produced a noticeably thinner first issue this year, partly because of the birth of *agent*. "Obviously it's not a huge book," Robinson said of the fall issue. "I would say that *agent* probably has had some effect, but I think it's too early to tell." Several of the advertisers usually found in *Campus Canada* defected to *agent* this fall.

Still, *Campus.ca* is working on building a web presence, something *agent* magazine does not have, Robinson points out. "That might eventually prove to be the difference in the marketplace, because...we know how web-savvy this demographic is," Robinson said.

Student reactions on McGill University campus where *agent* was launched in Thursday's issue of The McGill Daily were generally positive. Isabella Fritan, a second-year History major, was impressed with the quality of the magazine. "I was surprised to see that it wasn't the crap you usually see aimed at students these days. There is actually content, and relevant content."



Agent Magazine hits campus

Fritan noted however, that not all students are taking notice.

"I've seen some people toss it into the garbage without even looking at it. I think a lot of people think it's just another advertising insert or something," she said.

With the initial wide-spread interest in *agent*, Nelson is enthused about the future of the student publication. He points to the pool of writers that CUP can draw from across the country as the source of future success.

"The diversity of writers and opinion, I don't think anyone can even come close."

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the right to edit for length, clarity, and poten-
tial libellous content.

A Step in the Right Direction

It's rare to see a global event as closely mirrored at McGill as the current tensions in the Middle East. Over the past two weeks, there have been rallies, flyer campaigns, and newspaper advertisements on campus, all serving to ratchet up the tension between ethnic groups. An active interest in global politics is certainly not a bad thing, but the manner in which the current situation is being debated could be improved. No matter who you side with, the name calling and thinly veiled accusations are over the top. It's easy to say here that this is all silly and that it should just stop. Though tempting, that would be simplistic and insulting to all the participants. Many McGill students have friends and relatives whose lives are directly affected by the current turmoil, and they are rightly outraged by what is going on.

This is why it is encouraging to hear of McGill's chapter of Amnesty International's Vigil for Hope this Wednesday. At 6 pm on the steps of the Redpath Museum, candles will be lit and there will be a moment of silence to mourn the dead. No flags will be waved

editorial



and no political speeches will be made. This vigil will give all students, especially those without a direct link to the current situation, a chance to express their hope that the violence can end.

The goals of this vigil are noble and we fully support them. We would encourage those who say that they want to see an end to the bloodshed to attend this rally, and leave the rhetoric at home. We'd love to be able to report on Thursday that the crowd in attendance at the vigil far outnumbered those who have been provoking conflict. We'd also like the mainstream media that have reported on the tensions on campus to know that McGill students have not lost sight of the bigger picture. Your attendance at the vigil can make this possible.

That's Not a Question and You Know It

BY GLORIA TEVEZ

hyde park



LETTERS AND HYDE PARKS ARE
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CLARIFICATION

Harveen Singh Narulla's letter in the
October 19 issue should have been titled
"Civil Discussion on Middle East Needed."
The Daily regrets any confusion.

This Hyde Park is directly addressed to that guy. You know who you are. You're the one who interrupts the professor, supposedly to ask a question. The class sits at attention, waiting for the question that could conceivably help everyone understand the topic better and help us all grow as human beings. You open your mouth, and begin to talk. You carefully explain your views on tangential issues, liberally peppered with anecdote. We all wait anxiously for the point. And we wait. And you talk. And we wait. But there is no point.

See, you pretended that you were going to ask a question. But in actuality, you don't have a question. In fact, I'm willing to bet that you never did. You just saw all these people sitting in the same room and thought, "Hey, here's my chance to prove

how smart I am! Finally, a group of my own peers will recognize my superior intelligence! Here's my big chance to broaden their little, pathetic worlds! They'll cheer for me and put me up on their shoulders and carry me around! They'll worship me like the god that I am!"

But you proved nothing. And there will be no cheers. And there will be no worship. Because you're not smart. I may as well be honest. You're not. You are in fact a COMPLETE idiot. And that's just about the only thing you're proving with your constant blithering and blathering, hemming, hawing, and other such inanities. And the professor knows it too, so don't think you're pulling a fast one on anybody. Next time you raise your hand, please just ask a question like a normal human being.

Gloria Tevez, when not angry, is a U2 student in the Latin American and Caribbean studies program.

CAMPUS EYE by Brie O'Keefe



Students gathered around anxiously last Thursday when a corporation that shall remain unnamed spontaneously began giving out free ice cream bars on lower campus.

WRITE FOR THE MCGILL DAILY

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APATHY RALLY by Channing Rodman



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letters



TENG CONTRIBUTES NOTHING

Re: Jack Teng's Hyde Park "Activists, Radicals, Pseudo-Socialists... Pinklings All." Again Teng has entertained and bewildered us with his unfounded stereotypes, groundless hyperbole, unresearched brain farts, and emotional preachiness, this particular time contributing less than nothing to our understanding of today's "activism." Why do you print this stuff?

Pauline Huang

U1 Cognitive Neuroscience and one of the "pinklings."

COVERAGE AND COVERS

When I picked up my copy of The McGill Daily yesterday (October 16), I said, "Hey cool, there is someone who looks like me on the cover." But as the day wore on, I felt more and more disturbed. The decision to place a picture of one Palestinian man and 5 women in hijab (the Muslim women's headcover) on the cover of an otherwise balanced issue mystifies me. Palestine is not just a concern of the

Muslims. Although many women in hijab are workers for the cause of Palestine, there are thousands of others, working with them, side by side, especially on our McGill campus: Muslim women who do not wear hijab, Muslim men, Christian Arabs, many Jews, and other people around the world who believe in justice. And, in the name of fairness, where are the pro-Israeli representatives on the cover? Pictures say a lot. We need to make sure that the attempt at balanced coverage inside is not negated by the message on the outside.

Shaema Imam

Social Work student

Muslim Students' Association of McGill University

TIPS ON OUTRAGING

When I first started reading Ben Avraham's Hyde Park column last Thursday, I got mad, no doubt as he was intending. But by the end I was just laughing.

The next time he tries to outrage people by being ignorant, he should at least be imaginative too.

Eran McElrath

U1 History

Your letters are always welcome! Send them along to letters@mcgilldaily.com or drop them off in Shatner B-03.

LIFE... (it felt spongy) by Claire Blanchet



SID FINALLY DISCOVERED THE MEANING OF LIFE. STRANGELY, IT LOOKED A LOT LIKE A CAT'S EYE MARBLE.

Pro-Choice Catholics, Come Out of the Closet!

My grandparents are good hearted God-loving people, but if they ever got their hands on the column I wrote last Monday on RU-486, they would kill me with their bare hands. I guess that means I'd stop getting those checks on my birthday, not to mention my annual crucifix for Christmas. By advocating abortion rights, and tactlessly denouncing the pro-life movement, I knew I was disgracing my hard-core Irish Catholic heritage.

I'd be bored in Heaven anyway, I resolved. Eternity is way too long. Besides, being as we're on the verge of another Montreal winter, the fires of hell are looking mighty inviting to me.

Pop quiz: What institution is responsible for more mass murders than all world wars combined? You guessed it – the Catholic Church!

Another neat fact: Seemingly ignorant to the rapid spread of the AIDS epidemic, The Pope denounces the use of condoms. So here's the catch. You wouldn't think so, but I actually believe in this shit. Not the condoms bit, but Catholicism. Father, Son, Holy Spirit, angels, the whole bag. Especially angels. I can't help it. I was raised that way.

With feminism and Catholicism, reason says pick one or the other. Concerning the issue of abortion alone, we either have the murder of innocent fetuses, or maintenance of patriarchal control over the fam-

ily unit. There's no middle ground here, it seems.

But rather than sitting idly by awaiting my official letter of excommunication last week, I decided to do a quick internet search to see if there was any shred of hope left for my lost soul. Strangely enough, the Pope has not "outlawed" the internet yet, which is especially surprising given the remarkably high incidence of pornography. But then again, putting women in their place may be of higher necessity in this day and age. (I'll be all about porn just as soon as there's as much of it out there targeted toward me as there is toward my 17-year-old brother, but 'till then, there are issues. Another story for another day.)

However, if His Holiness ever laid his blessed eyes on the sight I found, he just may rethink that decision. It is the website of a 27-year-old politically active organization called Catholics For Free Choice. Who the hell would have thought.

The group claims that in the States alone, 69 per cent of Catholics believe that a woman who aborts a fetus for reasons other than saving her life can still be a good Catholic, 59 per cent of Catholics (polled in a conservative magazine) disagree with the Vatican's position that abortion is never justified, and only 13 per cent of Catholics believe that an abortion is never morally justified. Looks like the Pope and friends will be lonely up there.



It gets better. According to CFFC, the church has no firm doctrine delegating when the fetus becomes a person. With this in mind, the Vatican's pronouncement that abortion is morally wrong regardless of circumstance cannot be based on any claim that the fetus is a human being, and has never been proclaimed infallible by the Pope. However, what the institutional church does officially teach, is that the conscience of an individual is supreme. How about that.

The information provided by that organization helped me to realize that, as pro-choice Catholics, what we need is not to get out of this seemingly oppressive faith, but instead to emerge out of the closet. This is the only way to effect change, however slowly it may come. And to stop stupid people like me from thinking I am alone in my convictions.

Fembot is written by a female McGill student who wishes to remain anonymous. Her column appears on Mondays.

Everyone is entitled to YOUR opinion.

Anyone can write a Hyde Park. Yes, even you. Just keep it under 500 words and send it along to letters@mcgilldaily.com or drop it off in Shatner B-03

Rallies Don't Encourage Tolerance



BY SUSAN KRASHINSKY

On Thanksgiving weekend, I went home for the holiday of Yom Kippur, the Jewish Day of Atonement, where we ask forgiveness for our sins and consider how we will govern our lives in the New Year.

During the service, my rabbi focused her attention on the issues in the Middle East in reference to the Jewish notion of Lashon Hora, the sin of rumours, of doing harm with our words. I thought about her message a great deal this week as I heard and read about the rallies organized by Palestinian and Israeli groups to support their respective parties in the conflict in Israel. While these demonstrations have

been called peaceful, they serve only to promote the violence and intolerance that is rampant in the Middle East.

While the demonstrators' intent may have been nonviolent, it is too easy to lose control over the crowd when rallies get too large. Rasha Ayoub pointed this out in the October 16 issue of The Daily in reference to the burning of an Israeli flag at a Palestinian rally.

Nationalist rallies hardly promote peace or understanding and frankly should be shunned as a form of protest. For us Jews, these gatherings should invoke nightmares of Nazi Germany. How can either group expect patience and understanding from the other when these rallies allow the destructive and racist sentiment of fundamentalist individuals to represent the entire culture's beliefs? Rallying by both groups serves only to alienate each culture from the other and to cement the belief that neither side is interested in peace.

I could only shake my head as I heard about the Hillel's advertisement in The Daily, which placed complete blame on

Palestinians for violence and intolerance in Montreal, and which denied any Israeli role in the conflict. I witnessed the posters plastered around campus by a Palestinian organization, referring to the "ethnic cleansing" of Palestinians, a phrase that blatantly refers to the travesties of the Holocaust and that links the state of Israel to the practices of the Third Reich. In Israel, bombs are being planted and weapons are used in the streets. In North America, the weaponry exists within our words, in the practice of Lashon Hora. The manipulation of words and images is no less devastating in its destructive power than are those bombs, because they breed the misunderstanding and lack of trust that allows for the use of those physical weapons.

If peace is ever to be reached between two groups with differing goals, we must stop the violence not only of riots and beatings but also of the messages we allow to cross between us.

Your Hyde Parks are welcome at letters@mcgilldaily.com. Please keep them under 500 words

The World Mark Kingwell Wants

A free ranging conversation with Canada's Philosopher King

BY RYAN ALLEN
The McGill Daily

On Friday afternoon, I had occasion to meet Mark Kingwell at Les Gâteries on St-Denis to talk about his new book *The World We Want*. Being relatively undisciplined in my questioning, I inquired as well about his views on human nature and the role of philosophical discourse more generally.

The Daily: I should say at the outset that I'm not a journalist. I have no journalistic ambitions and I can only explain my presence here by masterful manipulation on the part of a certain McGill Daily editor. He probably knew that I could be manipulated into doing this interview because he noticed a copy of your *Better Living* on my bookshelf. But of course, you're here to talk about your new book. In it you write, in speaking of the free market as the 'god' of our times, that:

"Any claim of a cautionary kind is not met with counter-arguments but with claims of hypocrisy—as if pointing out that someone must shop for clothing or earn a living means any criticism of capitalism they may offer is irrelevant. Any question of the ultimate point of all that economic growth is answered not by argument but by a barrage of personal invective.

"Such self-serving emotion always betrays a deeper anxiety, something that the original criticism has provoked into a displaced pain...the emotion is an indication that the challenge comes from within us, not from without: we are in the position of Athenian citizens confronted by a relentless Socrates who wants to know how we can go in living the way we do. We may eliminate him, but we cannot eliminate the question."

Are you saying that a non-reflective buying-into the pleasures offered by our market-driven society is the consequence of self-deception?

Mark Kingwell: I think that's part of it. You know, any society consists of a host of avoidance rituals that people engage in to keep themselves from thinking too deeply or too uncomfortably about many of the most important aspects of human life and that's no less true now than it was 2,500 years ago.... That particular example is a way of trying to understand why we have all the appearance of public discourse...and yet none of the things that we know to be wrong or unjust or corrosive seem to change very

much—it's not because people lack the will a lot of the time, it's that their will gets deflected or seduced in different directions. So there's self-deception, but there's also what you might call "structural deception."

Daily: Which facilitates that self-deception?

MK: Yeah, absolutely. I mean, this book is, in a way, a continuation of the same kinds of critical points that I made in the *Happiness* book. Especially in the last chapter [of *The World We Want*] I'm talking about how political commitment relates to people's self-conception with respect to how they ought to live....

Daily: How does this book tie into your greater life project?

MK: I am, as most people are, standing on the shoulders of giants, trying to make a tiny incremental contribution to this huge project—that seduced me, and that has seduced many people—that we can and should think more clearly about our situation than often we do. And that doesn't deny the pleasures of the mostly heedless life because those pleasures are real enough. To plumb the depths of our humanity means, among other things, to confront all of these other aspects of what it is to be alive. Our helplessness, but also the kinds of actions that we can take once we have greater insight. I think it's really the project of the examined life.

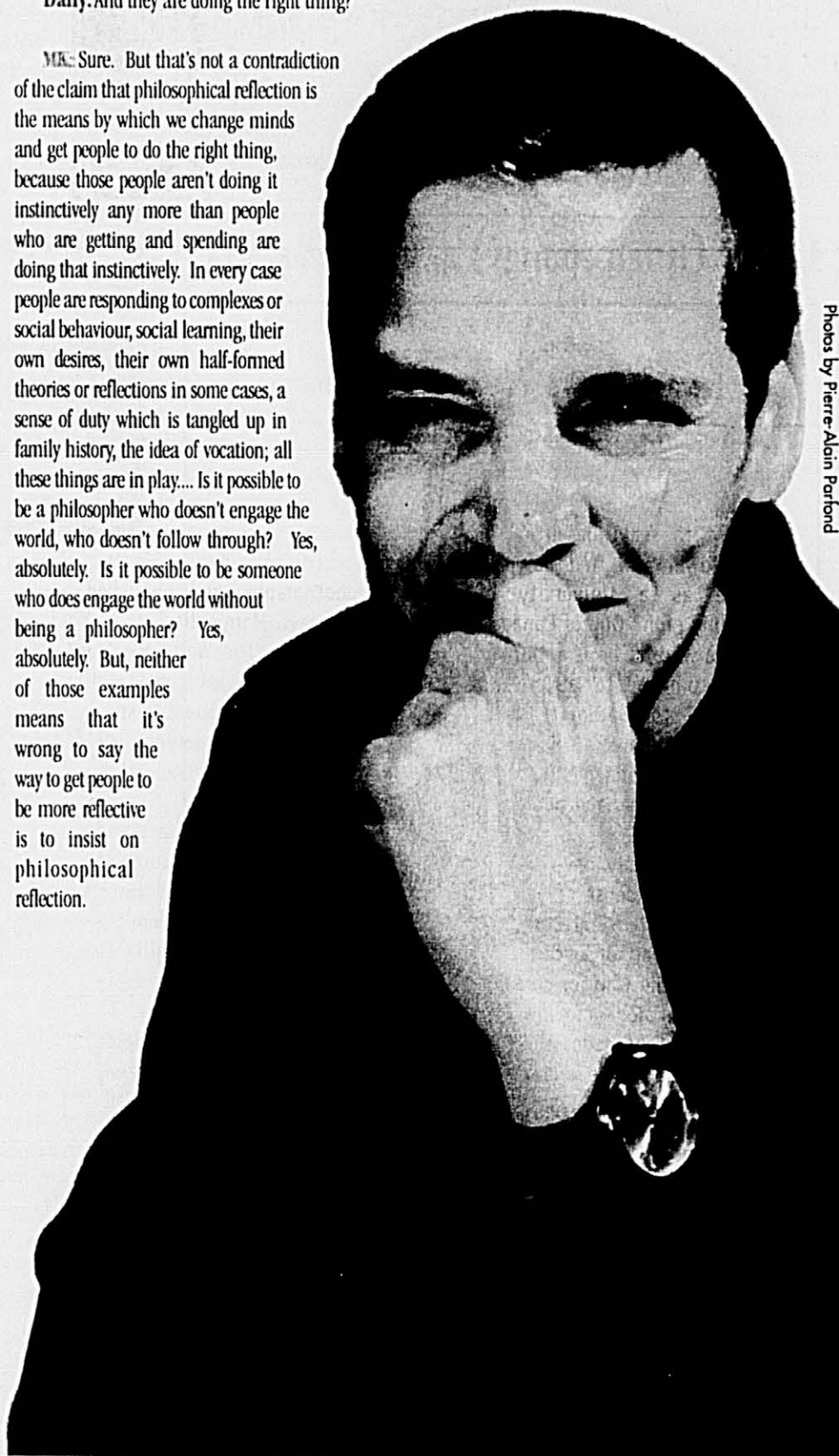
The Greeks talked about the virtue of wonder as leading to philosophy. I think that is innate, probably, to humans, but I think it's easily channelled or deflected into lesser forms than philosophy. So it's a matter of having the discipline to stream our innate tendencies in productive directions—which may not be comfortable directions.

Daily: What about those who act, perhaps unreflectively, based on an intuitive moral sense?

MK: There are still many people who believe in the idea of the inner moral compass. I'm not so sure because I think that socialization and early training have much more to do with what people consider moral than something that's deeper than that within human nature.... It is certainly the case that a lot of people cut to the chase, as it were, and do the right thing without thinking about what the right thing is, there's no doubt about it.

Daily: And they are doing the right thing?

MK: Sure. But that's not a contradiction of the claim that philosophical reflection is the means by which we change minds and get people to do the right thing, because those people aren't doing it instinctively any more than people who are getting and spending are doing that instinctively. In every case people are responding to complexes or social behaviour, social learning, their own desires, their own half-formed theories or reflections in some cases, a sense of duty which is tangled up in family history, the idea of vocation; all these things are in play.... Is it possible to be a philosopher who doesn't engage the world, who doesn't follow through? Yes, absolutely. Is it possible to be someone who does engage the world without being a philosopher? Yes, absolutely. But, neither of those examples means that it's wrong to say the way to get people to be more reflective is to insist on philosophical reflection.



Photos by Pierre-Alain Parfond

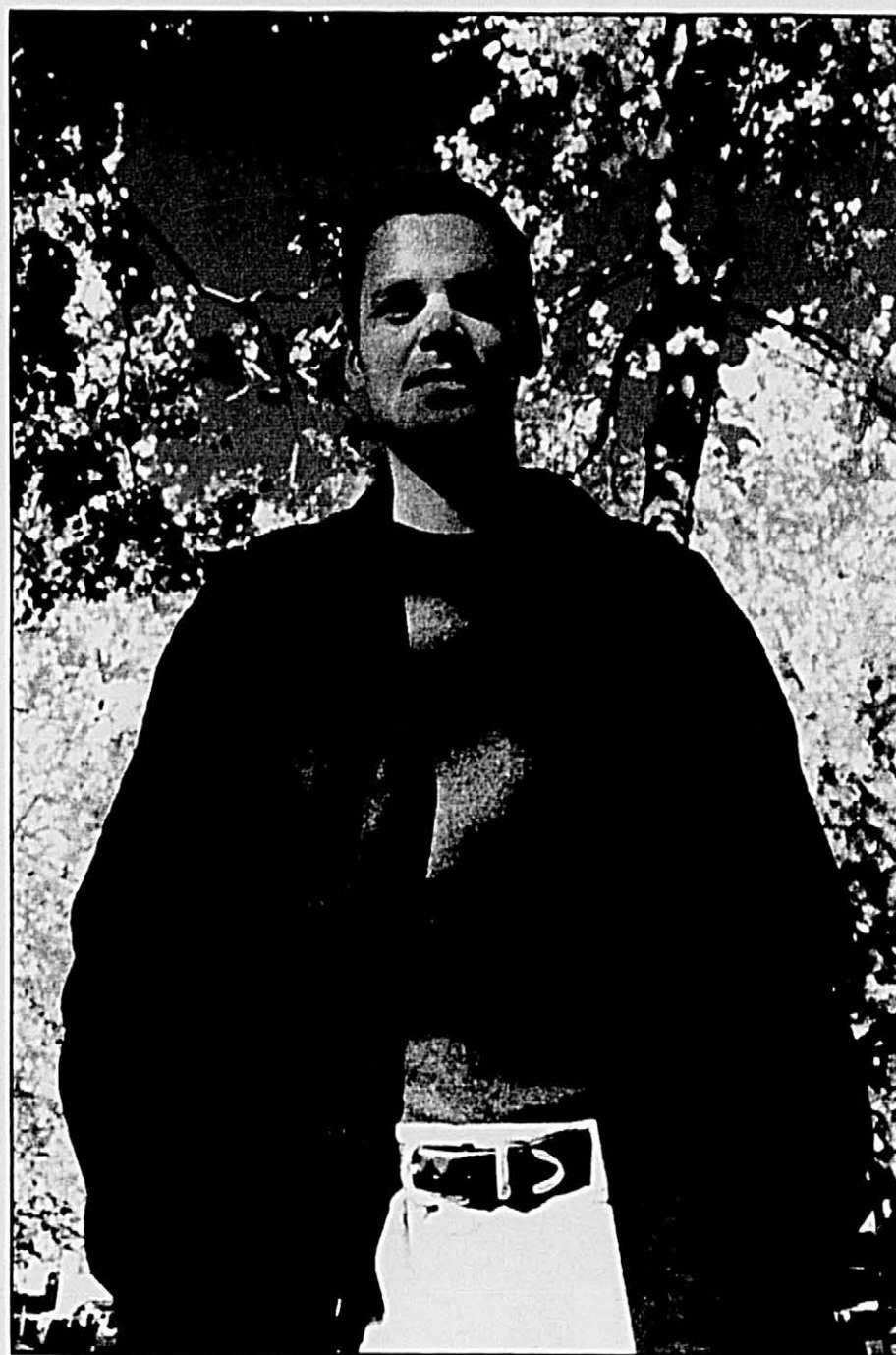
MARK KINGWELL

Living

IN PURSUIT
OF HAPPINESS
FROM PLATO
TO PROZACDREAMS
OF MILLENNIUM

REPORT FROM A CULTURE ON THE BRINK

MARK KINGWELL



A Kingwell Primer

Though he has fought to get respect from the academic community, Mark Kingwell isn't content to seal himself in an ivory tower now that he's got tenure as a University of Toronto philosophy prof. One of Canada's preeminent media whores, he is a journalist and cultural commentator-at-large: a contributing editor for *Saturday Night, Shift*, and *Descant*, he writes a column for Vancouver's *Adbusters* magazine, and has written for *Harper's*, *Azure*, and numerous other publications.

Speaking with *The Daily* once before, he articulated a certain sense of mission about his place in the spotlight, and that of others he says are part of a "cognitive elite": "There are people who for complex reasons have access to media of communication, like books, like broadcasting. I have been one of those people, and I hope I continue to be. I think that access is the privilege. The responsibility is using that access to communicate a message that will actually contribute to a better society."

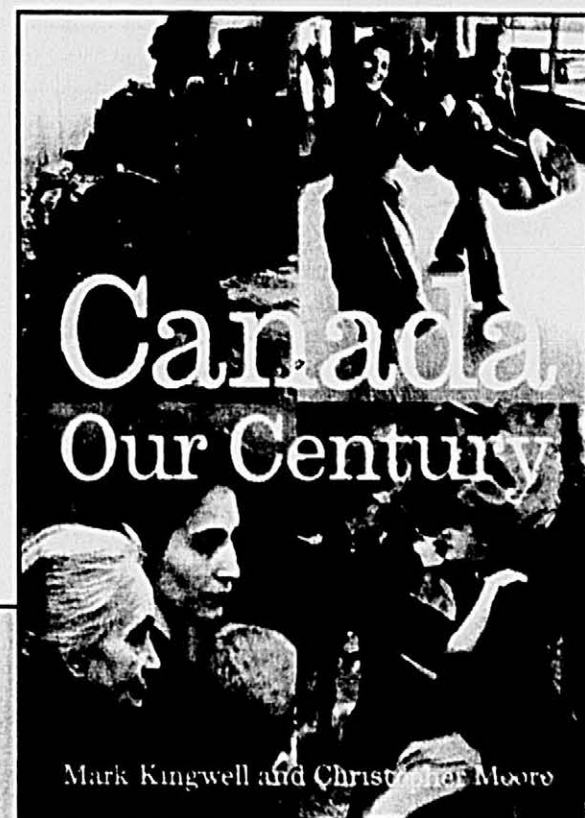
He is author and editor of a number of books. Among them are *Dreams of Millennium: Report from a Culture on the Brink*, a quirky, mildly analytical look at some of the craziness brought on by the much-hyped millennial fever, and *Better Living: the Pursuit of Happiness from*

Plato to Prozac, his personal inquiry into bliss, the often absurd ways contemporary North Americans search for it, and the "rational" road to fulfillment. He also wrote the text for *Canada: Our Century*, a book of photographs, and published a book of his essays, *Marginalia*.

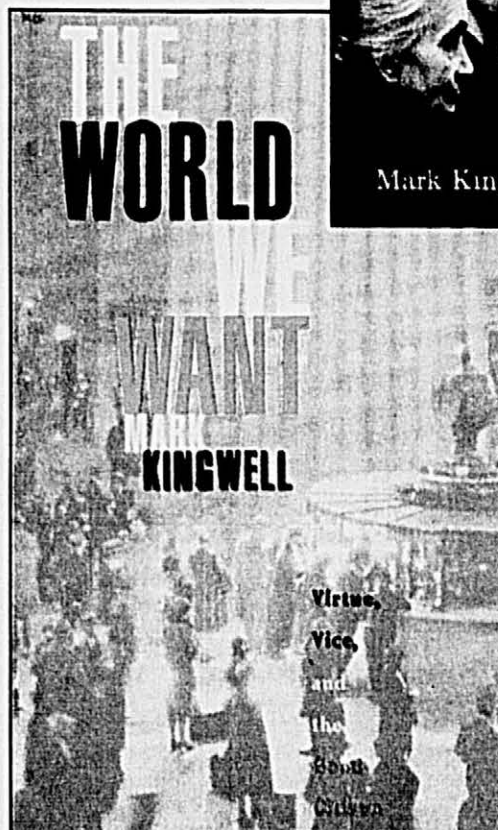
His latest book, *The World We Want*, explores the idea of citizenship. Appropriately he is in Montreal to speak at "Citizenship 2020," a conference run by the McGill Institute for the Study of Canada.

Both *Better Living* and *The World We Want* are books that treat, in some sense, of the "good life." Kingwell doesn't see himself standing on the academic sidelines in battles over big issues like these, those of "meaning" and *The Good*, in the broader culture, pop or otherwise. In the heady days of *Better Living* he described his vision of himself as the intervening philosopher, saying he wants "to tell [...] stories, and to, in a sense, get inside people's existing ways of thinking, and turn them around, turn them towards the sun, in the Platonic image. So that you're not battering them from the outside, haranguing them. A harangue won't get you anywhere. But if you can get inside somebody and make them turn, then that's the only kind of change that would actually make any difference."

— Paul Reeve

Canada
Our Century

Mark Kingwell and Christopher Moore



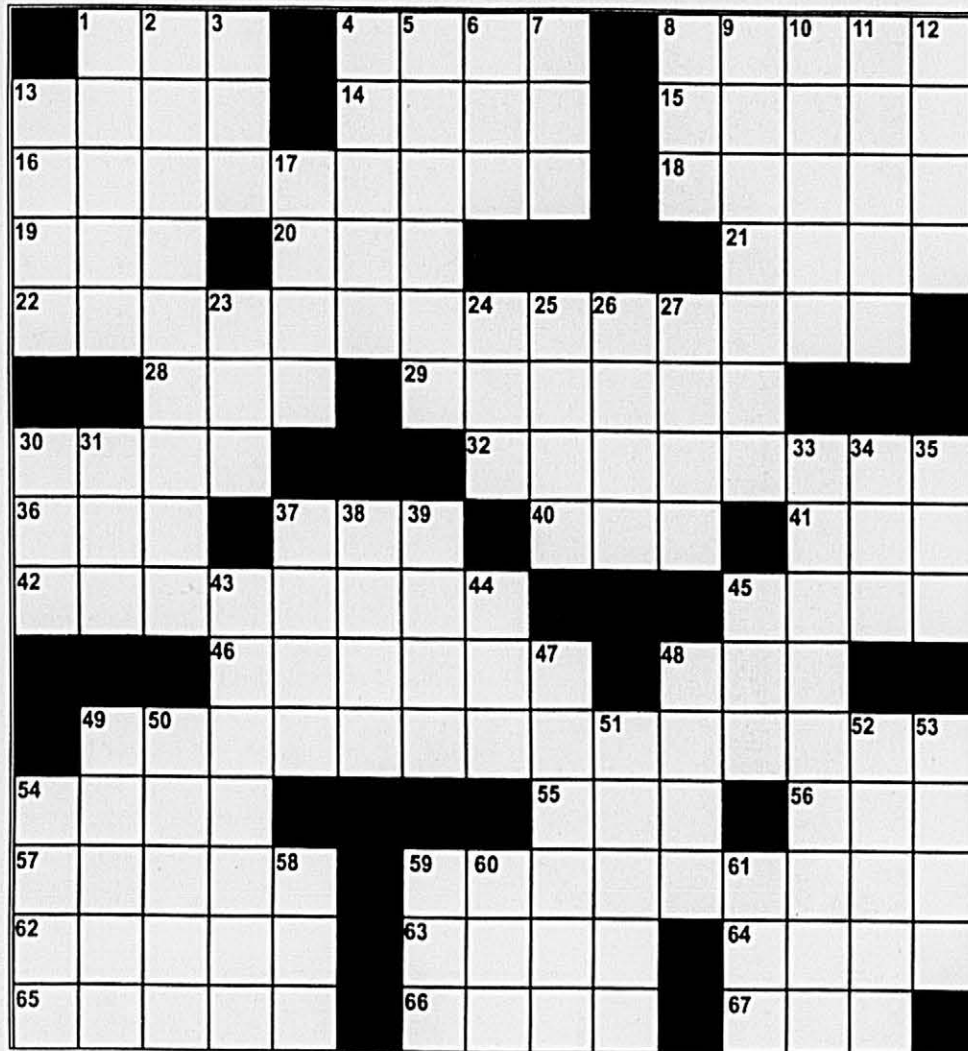
FUN FACTS ABOUT OUR FOUNDER

When we last left off, W.E. had been recently seen galivanting around the world with the Queen Mother, Josephine Baker and other foxy ladies. This week we discovered to our surprise that the influence our beloved founder has had over the world was even wider than we previously thought. How could he be even more important to life as we know it than he already is, you ask? Well, put simply besides inventing the samosa, bringing Montreal its first smoochie machine and McGill its first Sadie's, "Dubya E" also began the tradition of wearing hallowe'en costumes. Initially the brainchild of a group of bored millionaires, the McGill Transvestite Appreciation Society (MTAS) was born. This select group of men, who discreetly explored their taste in women's clothing chose to have their annual coming out party one October 31st in 1922. The group was quickly disbanded by repressed McGill administrators but the tradition lived, and lives on in us all.



EASILY STRESSED

BY DEREK BOWMAN
The Manitoban, Winnipeg



Across

- 1 Is able to
4 "Dancing Queen" band
8 Pet's caretaker
13 Blind Young & Restless character
14 A skirt may have it
15 Old Valerie Harper TV series
16 STRESS
18 Weird Al parody of a Michael Jackson song
19 Gibbon or orangutan
20 Gretzky's target
21 Language related to Algonquian
22 EASE
28 Words with a nice ring to them?
29 Kay Thompson heroine
30 Stunned state
32 EASE
36 Be in debt to
37 Frequently seen with ands or buts
40 Rue ____ Catherine
41 Pull even
42 EASE
45 Words of dread
46 Cowboy competitions
48 "You ____ what you eat"
49 STRESS

54 Off in ____ land

55 Salamander

56 "M12" director John ____

57 Olympics part

59 STRESS

62 Tenet

63 "My name is ____ / I live on the second floor..."

64 Works with, as a tool

65 Siddhartha author Hermann

66 Just in case

67 Possible breakfast location

Down

- 1 Technological prefix
2 Meal-starter
3 Book before Esth.
4 Plus
5 Merry
6 Business, informally
7 Consumed
8 Gold, or silver, e.g.
9 Hit sharply
10 The N in NDG
11 McClurg and Brickell
12 Give a score out of 10 to, e.g.
13 Pile
17 ____ Domini
23 Keats' favourite form
24 Pro golfer Ernie
25 ____ Blue, brand of liqueur
26 Run amok
27 "____ stand here today..."
30 Windows forerunner
31 Astonishment; admiration
33 Else
34 Beat
35 Keanu role
37 ____ around (nearby)
38 Common dog name
39 Gumbo, e.g.
43 Chores
44 Half a chocolate drink?
45 Priest's garb
47 Tiptoes, maybe
48 Italian wine region
49 Packers' QB Brett
50 "____ Gold," Peter Fonda movie
51 Key signature with three accidentals
52 Seeped
53 Problems
54 Mr. Walesa
58 Object of a foot massage?
59 Green around the gills, maybe
60 Mon. follower
61 Baby bear

LAST THURSDAY'S SOLUTION

Across

1. A+TWILL
4. HEA(DIES)T
10. P(E+NET)RATE
11. CESAR (anag.)
12. ASS+YRIA (airy rev.)
13. SU(P)Re+ME
14. CO+PERNICIOUS
17. mUNDO
19. IN+CA
20. DISCO+LORE+D
22. CATLIKE (anag.)

24. US+U+ALLY
27. A+TLAS (salt rev.)
28. D(ALL+I)ANCE
29. S+LOWDOWN
30. SH(A)RED

Down

1. A(LP)PHA
2. WIN+G+S
3. LITER+A+RY
5. tEPEES
6. DA(CA)P+ (all rev.)

7. E(A)+STERNER
8. T(HR)EEF+OLD (feet rev.)
9. FAGAN+IN+I
14. C(HITCH)ATS
15. PO(C+ATEL)LO
16. UNC(O+UP)LE
18. FLOUR-ISH
21. K(I+S)SED (desk rev.)
23. ENDOW (hid.)
25. millINER
26. Y(IE+L)D

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* Staff is anyone who has contributed 6 articles, 6 photographs, 12 hours of production, or any combination thereof.

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Canada



Pinkos and Proud Of It

The Vendettas, Montreal's favourite Communist band, release new album

BY JASON MAGHANAY
Culture Reporter

I sat in the Newsroom drinking some tea and watching students stress over their exams, while I waited for Paul Cargnello, the lead singer of The Vendettas, to show up for an interview. The Vendettas, if you don't know, are one of the best bands in Montreal (at least according to a recent *Mirror* Poll) and they are releasing a new CD next Thursday at a concert/record release party at the Cabaret. The Vendettas play a funky hybrid of rock and reggae. Basically, they want to pioneer a "rock-reggae-revolution" and use their music as a means of social activism, and to promote a rocking good time.

A guy with layered jackets, glasses and cool hair entered the coffee shop and I just knew that it was Paul. He has a certain aura: he is confident and self-assured and at the onset of our conversation he made no apologies for his political notions. He's a self-professed Communist who hopes to unify the left. In addition to being the leader of a band he is also the editor of a socialist newsletter called *The Black List*.

His political views play a large role in the band's music. A sample lyric: "There's more than a million lives getting shot down everyday / whether it be guns or legislation they're going to make us pay" from the song "Good Accidents." The band's left-wing orientation permeates everything that represents them, even their album jacket mimics the ubiquitous black and red Che Guevara poster; they advertise their hope to promote social activism through their music. In essence, the Vendettas want to party, and change the political structure of the world while they're doing it.

Their ideology may be noble, but many may find it inherently naïve. It's easy for young people to analyze and bitch about the societal and structural problems the world currently suffers from, but they have no solutions besides Molotov cocktails and hot air. Also bands that fuse anti-capitalistic notions within their music while selling CDs are suspect. Take Rage Against the Machine. They obviously believe in their anti-corporate lyrics, but a band that makes their money by talking shit about corporations is hypocritical. Also, it's hard to find the message of social activism in their music amidst the unattractive guitar noise that often



Do they play L'Internationale?

promotes violent moshing as opposed to social awareness.

Thus, I entered my interview with Paul Cargnello with a sense of underlying cynicism. As we talked, however, I got the sense that he was relatively well-informed, charismatic and, the biggest thing, he pays for everything himself: the record release party on Thursday is being paid for by the band.

I asked Paul about the band's political evolution.

"As we started to form, with the members we have now, and as I started to form, like, a more defined sound, narrowing in rock and reggae and getting a more eclectic feeling... I started to figure out exactly what my politics were, so it happened at the same time."

Their sound is difficult to describe. While pleasant, it is also fucked up and messy. It's rock, with a reggae backbeat, and revolutionary lyrics. Revolutionary lyrics? "The revolution

is the lyrical content of what I put in... I'm the song writer. Since I'm the song writer I really want to make sure that I put as much of my politics in there," Paul said.

But nothing specific. I throw out names and ask him what he thinks: George W. Bush (he does not like him), Israel and Palestine (it's too much to get into), and Pierre Trudeau (he doesn't want to get into the "Trudeau issue.") However, when I get into

another sphere he has issues with, religion, he has a lot to say.

"I consider it the root of all capitalist ideology... I think it started with the general authoritarian idea of being under one person's rule [God]... we have to grow up with the understanding that there is a supernatural hierarchy. If you can work from there you can accept any kind of authority."

The Vendettas put on a great live show, and they have played with the likes of The Matthew Good Band. When I asked Paul what he wanted the concertgoers to leave the show with, he had this to say.

"I think they both can both be achieved... When you come to our show you're gonna dance, you're gonna have a fucking great time, and you're gonna walk away thinking 'I can identify with somebody' if you are leftist. 'I found a band here that speaks to me.'"

A good reason that The Vendettas kick ass live is Paul himself. He's a charismatic individual who has developed a reputation as being a bit of an asshole. I wondered if the band's politics got lost in his persona, and I asked if there's a fine-line between self-promotion and political activism. However, he disagreed.

"Self-promotion has got a bad rap because it's tied to ambition and self motivated, opportunistic ideals... The media is really wrapped in what you look like, what you wear, if you're a cool guy, if you shave your legs. For me? I would say use it. I'm gonna push and if the interviewer is more willing to speak about the image than the politics I will attempt to draw in the politics as much as possible by using a public persona."

When I asked him if, since he's a communist, I theoretically have rights to a cut of the profits from his new album, he smiled.

"I do have to buy groceries also, which means I have to get a job, and I have to pay taxes, I have to contribute to a system that is capitalistic in nature. I'm not living in a communist utopia. If every communist were to live by their communist ideals in today's society we'd all be bums on the street and shot on the street... Besides, our band is making so little as of yet anyway so I don't think people would be happy with having any of our profits."

The Vendettas will play at their album release party, Thursday night at Cabaret.

That's What She Told Me

Wong Kar-Wai's latest film confirms his status as a film auteur

BY GABE FLORES
Culture Reporter

Hong Kong auteur Wong Kar-Wai, the consummate professional, still considers it painful to watch his latest film *In the Mood for Love*.

By all accounts, this film, set as a 1960s recreation of the Shanghai immigrant community in Hong Kong, is a masterpiece. Lauded by critics in Cannes, Edinburgh, and Toronto, *In the Mood for Love* was screened before a capacity crowd at Montreal's 29th Annual Festival of New Cinema and New Media. In a programme packed with A-list films, *In the Mood for Love*, for fans of Kar-Wai's work (*Chungking Express*, *Happy Together*) has been a long time coming.

Fourteen months of production, coupled with Kar-Wai's less-than-methodical directorial style, nearly dealt this film a death-blow. Investors backed out when the Asian stock markets collapsed, and the original idea, entitled *Summer in Beijing*, never made it past the Chinese film censors. In fact, the final product was barely finished the day before it was set to screen at Cannes. Had any one of these scenarios played itself out, what can now be regarded as Kar-Wai's best film might never have been made.

In the Mood for Love stars Maggie Cheung (*As Tears Go By*) and Tony Leung (*Happy Together*), two of Kar-Wai's mar-

quee actors. They are introduced to each other early in the film, as Leung's character (Chow Mo-Wan) ends up rooming in the flat adjoining Cheung's (Mrs. Su Li-Zhen). They are both married, and both are left to deal with the reality of losing their spouses: Su's husband ends up on a prolonged business trip to Japan, and Chow's wife leaves him for an indefinite amount of time.

Amidst the drudgery of everyday toil, with Chow putting in countless hours at the newspaper bureau and Su working as a secretary for an executive trying to conceal his own love affair from his wife, they find solace in each other. They are each holding onto the shreds of matrimony that remain in their respective marriages. While Chow is embarrassed by the loss of his wife, Su is in denial that her husband would leave her without warning and without hesitation. Throughout the film, the stark contrast between her stunning beauty wearing collared Shanghai-Tang inspired dresses, and the dank, crowded surroundings of her flat, is

masterfully depicted.

Both actors imbue their characters with emotional depth. They do this in concert with moments where long and medium camera shots capture each character struggling with the reality of their failed rela-

tionships, and reconciling the new relationship that is developing between them. It is not a case of misery loving company, but rather discovering that in misery a more profound love with someone else is possible. The dialogue Chow and Su share is delivered with conviction, with an honesty that is at times comical, and at others laden with a misery: all are a tribute to these actors' talents, seeing as how Kar-Wai worked with a bare-bones script.

The truth is that any description of the film's premise would not do justice to the impeccable cinematography of Christopher Doyle and Mark Lin Bing Ping. As with every other Kar-Wai film, the film's aesthetic plays an equal, if not greater role in the film than the dialogue. At every level of interpretation, whether it be as a commentary on the severe social and personal dislocation wrought by political and cultural change, or as allegories of missed opportunities and romantic fatalism, *In the Mood for Love* is thematically dense. But much is

left to the interpretation of the viewer. For example, while Kar-Wai filmed a final love scene between the two neighbours, it ended up on the cutting room floor, and scenes with their respective spouses were left out of the shooting schedule. For the director, these scenes would have tarnished the film, and left less to the audience's own interpretation.

Kar-Wai didn't employ abrupt cuts in his transitions between scenes. Instead, he eases the audience into a story that appears seamless. The passage of time is not merely illustrated by the signature appearance of a clock in the film, but by the smoke curling off Chow's cigarette and the repetitive music accompanying Su's nightly visits to the noodle stall outside of her office.

Few films straddle the fine line of ambiguity as well as *In the Mood for Love*. While there are no gaping holes in the narrative, Kar-Wai deliberately leaves a sense of ambiguity in the film for the audience to work out on their own. Though Kar-Wai succeeds in speaking volumes about the human condition, the film's greatest triumph lies in what the audience is left to think about after the conclusion of the film.

In the Mood for Love screened to a soldout audience at the 29th Annual Festival of New Cinema and New Media. It will be released nationwide soon.



Heck, we're always in the mood...

Orifices On Display

Paul Lacroix's latest exhibit is more than a Freudian Slip

BY JESSICA MACKENZIE-FEDER
The McGill Daily

With a provocative title like "Lèvres de velours et d'autres qui le sont moins" and a room full of illuminated orifices, Paul Lacroix's latest exhibit initially strikes one as a garish display of conspicuously Freudian pictures. Analysis of the subject matter would be replete with cliché after cliché, and thus the interest in this exhibit lies primarily in the technique of the art. This collection is the product of the contemporary art-form of the photogram.

Working in Quebec city, Paul Lacroix experiments with various techniques such as sculpture, Polaroid camera photography, and photograms to achieve representations of human shapes. For example, one of his earlier projects is a series of Polaroids featuring the shadow of his leg projected onto a rock, an experiment with the different types and effects of light that the Polaroid camera captured at precise moments. With a similar emphasis on

light, his latest exhibit "Lèvres de velours et d'autres qui le sont moins" is a lively rejuvenation of his 1978 collection including different drawings of gigantic lips. Inspired by an exhibit of x-ray type pictures that he saw forty years ago, he placed each individual drawing on photosensitive paper, and using colored filters, exposed them with various intensities of light to produce his photograms.

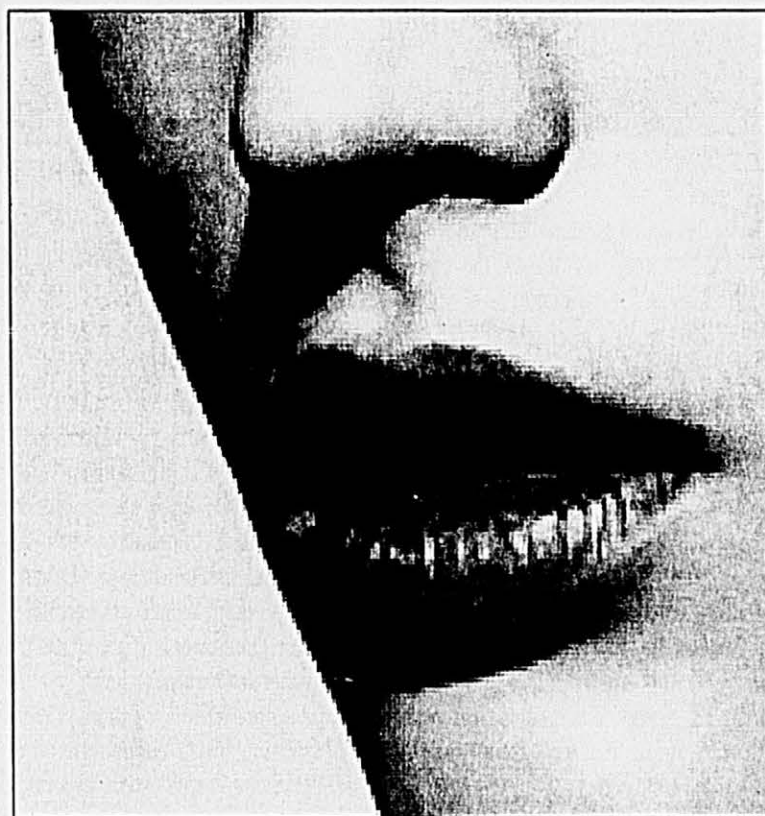
Not only had his lips taken on a new life, a vivacity only attainable by the magic of brilliant light, but a few unexpected outcomes pleasantly surprised the artist. The light process embellished his pieces by imprinting the mirror image of the artist's signature and notes that were scrawled on the back of his drawings, very much like those of Leonardo da Vinci. The similarities to prominent artists continues, as Paul Lacroix's obsession with types of light might be compared to that of the father of impressionism, Claude Monet. What intrigued Lacroix most about his photograms was the area around the periphery

of the drawing where the light exposed uncovered edges of paper and created a glowing pattern as a result. These illuminated edges draw attention away from the central image and towards the radiating theme throughout the series. When asked for a message delivered by his room full of lips, the artist and his associates only spoke of light—the progression of light, light breaking through the orifice, the absence of light, the sensuality of light, leaving much room open to interpretation.

This artistic technique not only produces an interesting effect, but it also provides the perfect solution to the visual artist's equivalent of writer's block: take your old 70's collection, photocopy it, compare it to work by da Vinci and Monet, and then resell it for thousands of dollars.

Totally ingenious.

Paul Lacroix's "Lèvres de velours et d'autres qui le sont moins" is being exhibited at Galerie Trois Points on Ste-Catherine St. West until October 14.



Mmm...how delicious!

Rock and Roll Will Never Motherfuckin' Die

Intrepid Daily reporter butts heads with Wesley Willis and survives

BY KYLE ZIPES
Culture Reporter

Wesley Willis came to town this past Wednesday, bringing with him his "Rock Saddam Hussein's ass back to Russia" tour. This was a rare occurrence, as the voices in his head make it difficult for him to tour. He played the Jailhouse Rock, a venue very well suited to his unique style of rock-and-roll music.

Willis made a name for himself while a schizophrenic homeless man living on the streets of Chicago. A born salesman, Willis made his living selling his drawings and self-produced CDs on the street. Now, just a few years later, he has two greatest hits compilations and over twenty albums.

I had the opportunity to meet with Willis before his show, and I jumped at the chance to ask him about his humble beginnings and recent success.

McGill Daily: Hi, Mr. Willis, do you mind if I ask you some questions?

Wesley Willis: Shut the fuck up!

MD: (Quickly realizing that a 200 pound schizophrenic telling you to shut the fuck up calls for some caution.) Oh fucking shit!

WW: (Willis, who was apparently telling the voices to shut up so that we could talk, looked up at me, smiled and shook my hand) Come here man. Say RAHH!

MD: (Now I had read about this before. Apparently Willis likes to say "Raah" and then head-butt his fans because it makes him feel like a "rock-star". However, when I read about it, the head butt was described as a love tap. So feeling confident, I gave Willis the grittiest Raah! I could muster.) Raah! (With this

he grabbed my shoulders and smacked my forehead against his.)

WW: Now say ROAR!

MD: (In intense pain and fear) Roar.

WW: (Once again smashes our foreheads) Now say Rock and Roll!

MD: (Struggling to retain consciousness) Rock and Roll.

WW: (Head butts me a couple more times and finally lets go) Alright.

MD: (Sensing my time with him was almost up) Before I go, is there anything you'd like to tell your fans?

WW: Do you want to buy a t-shirt?

The show was opened by Vaginal Croutons, who impressed us all with their punctuality and tight slacks. After a rather long set, the second opening act took the stage.

Part rock band and part cult, Causey Way put on one of the best shows I have ever seen. Full of energy, a very innovative sound, and with the best looking bassist I can remember, Causey Way had me desperately wanting to join their religion. They were so good, they made me forget that the girl next to me wasn't wearing a shirt.

Willis then climbed on stage, and the crowd was tense with excitement. They were not to be disappointed as Willis gave a moving and soulful set. He showed the diversity of his catalogue by playing such favourites as "Suck A Duck's Smelly Ass", "Drink my Doberman's Piss", "Eat a Bulldog's Dick" and "Suck a Marsupial's Ass".

Stage banter has always been Willis' forte, and tonight was no different. He told the audience "Suck my dick and call me Roger." Then, before introducing a new song, he quipped "I can't wait to fuck this mother fucker up like a

car crash".

After a few more titles which I couldn't recognize, Willis ended with the classic "Cut the Mullet". In this song, Wesley sends a message that many should take to heart when he says, "Go to the barber and tell him you're tired of looking like an asshole." He played two short encores, and then treated the audience to something special.

As the last song finished he began saying "thank you" over and over again. After a few minutes this had transformed into "twank you" which seemed to please Willis. He began to experiment, saying this phrase in many different tones and pitches. The crowd, sensing something, quieted. He looked down at his keyboard, began to play, and a new song was born. The instant classic "I Twank You".

Now, I should mention that all of Willis' songs are played over the same demo song on his keyboard. However, for "I Twank You" Willis left all conventions behind and treated us to an all-out, freeform jazz odyssey. The audience poured applause on Wesley like a Colonel Sanders pouring gravy on KFC mashed potatoes. I heard someone behind me say "Wesley is a genius," and I had to agree with them. Who cares if every song sounds exactly the same? He has no short-term memory; he doesn't know that. All Willis wants to be is a rock and roll star, and on Wednesday night he was. As the crowd streamed out of the bar, I could hear Willis still on stage howling "Rock and roll will never motherfuckin' die." I couldn't help but smile and think to myself: maybe he's not so crazy after all.



Wesley Willis meets-n-greets his fans

CULT.HIT

BY J. KELLY NESTRUCK

An etymological and semantic lust has re-infused my life in the past few weeks. The relighting of this fire occurred when I received the word "syzygy" in my e-mail box from the A Word A Day listserv. Their definition: the joining of any two entities without losing the individual characteristics of either one.

An odd word, but one that has gained popularity in recent years. The origin of the word is Greek and refers to the yoking of two oxen. The fascinating thing about it, however, is that syzygy can be drawn as an ambigram. Ambigrams are simply words as art. Syzygy is a rotational ambigram, which means that it looks the same when turned 180 degrees.

Artist and wordsmith John Langdon has a whole collection of his ambigrams at

coda.drexel.edu/word-play/ambigram.html.

Finding a new outlet for my fascination with words thrilled me to bits. I have gone through all sorts of linguistic fads. There

was my palindrome stage, where I went around telling everyone I could that, "Ed! I saw Harpo Marx ram Oprah W. aside!"

This was followed quickly by the anagram age. I quickly realized that J. Kelly Nestruck was not nearly as cool as "Sly Junket Clerk." I still remembered staring with my mouth agape when I found out that "President Clinton of the USA" could be rearranged to form the prophetic statement, "To copulate, he finds interns."

Ambigrams, words as art, appeal to me on an entirely different level than these word games. When I was young, I remember spending meticulous hours forming an ASCII picture to send out on the local BBS. ASCII pictures, popular in the days before web-based HTML email, were images or



An example of John Langdon's words as art

words created out of plain text:

| | | |
|-----------------|--------|--------------|
| byebye | byebye | byebyebyebye |
| byebye | byebye | byebyebyebye |
| byebye | byebye | bye |
| byebyebyebyebye | | eyb |
| byebyebyebyebye | | eyb |
| byebye | byebye | bye |
| byebye | byebye | byebyebyebye |
| byebye | byebye | byebyebyebye |

These word pictures were often used to ironic effect, ie. one of my favourites was the word "LOVE" made up entirely of "SEX."

Crosswords are also a form a word art, as any cruxiverbalist will tell you. The aesthetic pleasure of intertwined letters is a sublime feeling unlike any other.

Poetry can also be viewed as word art, especially that by visual poets like e.e. cummings. Indeed, all poetry has a word art component to it, whether it is a mathematically composed sonnet or a syncopated bit of free verse.

It is at this stage that the liminality of different art forms begin to become apparent. When does poetry become music? When do words become a visual art? When does music become a visual medium?

It is these questions of sensory overlap that some of the new media artists are dealing with. The Festival of New Cinema and New Media that wrapped up yesterday had several artists "exhibiting" who could not be described as visual artists, musicians or even poets.

Another interesting question raised is when do words cease to be visual art? Do aesthetics ever leave the realm of the written word?

Certainly, everything written in calligraphy can be classified as visually appealing. But a short note written in a lover's scrawl can be equally beautiful.

What about fonts? Why is Times New Roman considered appropriate for essays and IRONWOOD not? Isn't this nothing more than font elitism and an attempt to take the inherent beauty out of words?

Obviously, these question of words as art appeal to a nascent writer like myself. Words can be incredibly sexy. There is the soft, sexual sound of the letter "s" which is matched by its visual smoothness.

Which brings me back to syzygy. It's an attractive word no matter how you write it. It comes out of my mouth like a whisper in my partner's ear, lips brushing against her. It is the joining of two entities without losing the individual characteristics of either one. It's love.

It is simply a word of art.

Cult.Hit is a forum for culture editors to wax poetical or polemical about cultural issues. It appears sporadically on Mondays.

Hunting the Past

Bread and Salt
by Renee Rodin
Talonbooks, 111 pages

According to William Wordsworth, "Emotions recollected in tranquillity" are the root of poetry. Renee Rodin follows this illustrious advice in her collection of poems *Bread and Salt*. Excavating from her field of memories, Rodin pieces together moments of her past to form a collage of images spanning not only generations, but the continent as well.

Rodin relies on a reportive style of poetry without refraining from placing her poems in a personal context. Often she will begin with a description of a simple event before noting our reactions to it. For example in "Bookstories," where she starts by relating the actions of a sexist customer in her bookstore, then uses this as a springboard to comment on the shootings at L'Ecole Polytechnique and sexism in general. She does not take poetry to be an abstract medium. For Rodin, it's personal. To refer to the "I" in these poems as "the speaker" would not be accurate. The presence of family pictures and references to her relatives make it obvious to the reader that Rodin is laying herself out. It is no secret that this is confessional poetry.

To be honest, there is not much to

say about Rodin's qualities as a poet. Occasionally there are flailings at something lyrical, but they have little effect. She does have a knack for twisting conventional figures of speech as in poems like "A Dream of Solitary Refinement." Cute lines such as "I'm shaken with a grain of halt" pervade, but fail to have any dramatic effect.

The lack of poetic skill does not, however, impede the enjoyment of this book. Rodin is a great storyteller, and she's at her best when she's describing the hardships that her family has had to endure. In the poems from the last half of the book she presents the travails of her grandparents migrating to Canada, then gently interweaves their experience with her own present-day condition. With something as simple as a phone call from her grandfather, Rodin can establish a link with the past and dip gratuitously into these streams to present her portrait of a Canadian family.

Rodin has the ability to reserve her wit for the appropriate moments, and that saves her from corny sentimentality. She'll inspire the female reader. She's blunt, she'll make the male reader squeamish, but I suppose that's a good thing. Regardless of your perspective you can't help but come down on Rodin's side, which, in the end, makes *Bread and Salt* a worthwhile read. -Jonathan Montpetit



THE MCGILL DAILY

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N O T I C E S

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DEAN OF THE FACULTY MUSIC

The current term of the Dean of Music comes to an end on May 31, 2001. The Advisory Committee established to recommend to the Principal the appointment of a new dean therefore invites nominations and applications for the position.

The Dean is responsible to the Vice-Principal (Academic) for the supervision and administration of the academic programs, budgets, and all activities of the Faculty of Music. The appointment will be for a renewable five-year term commencing June 1, 2001. Candidates should possess an appropriate professional or scholarly profile and leadership abilities; facility in both English and French is desirable.

McGill University is committed to Equity in Employment.

In accordance with Canadian Immigration requirements, this advertisement is directed in the first instance to Canadian citizens and permanent residents.

Nominations and applications will be most useful if accompanied by a detailed curriculum vitae and the names and addresses of three referees, and should be submitted by December 1, 2000.

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